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BOOKS FOR THE SUPERVISORS

A Symposium

(EDITOR'S NOTE: Among other facts which the war has emphasized is the superiority of the educated over the illiterate man. Education will be more highly prized for practical purposes henceforth. Do we all realize, fellow-supervisors, that the better educated we are the better supervisors we shall be? How much of a library have you? Haven't you lately acquired a desire to make more of yourself? "Reading makes a full man." "Out of the abundance of the heart (and mind) the mouth speaketh." So the editor thought you might welcome suggestions for extending—if not, in fact, starting, your library. Below are presented ideas from several competent authorities on a \$10 and a \$25 library. In the March issue the editor will have something to say on the subject of these and some other similar communications.—P. W. D.)

JULIA E. CRANE, Potsdam, N. Y.

I am sending a list of books which covers several phases of the work the Supervisor must do. I have taken it for granted that no one looking for such a list would be without full sets of all the best systems published for public school use. I have also taken it for granted that anyone working in the field of the Supervisor will have the National Supervisors' Conference Bulletin or Journal and some magazine which appeals to him. The reports of the N. E. A., the M. T. N. A. and the N. C. of M. S. furnish matter for awakening thought on the specific lines of work required of the Supervisor. Most music teachers need books on general educational topics, and a Supervisor who goes into the schools with little knowledge of school conditions, and modern methods of teaching should read such book as the following:—A Brief Course in the Teaching Process, Strayer—McMillan; How to Teach the Fundamental Subjects, Kendall and Mirick—Houghton Mifflin Co.; How to Study and Teaching How to Study, McMurray Houghton Mifflin Co.

But when you get started in this list there is no end, and of course every Supervisor needs some books on musical history or something like Daniel Gregory Mason's "Beethoven and his Forerunners," "Romantic Composers" and "Contemporary Composers". Here again, one gets out of breath thinking of the good things one can't omit. Nevertheless I have made out the two lists requested.

List of Books for Music Supervisors

A good musical dictionary—possibly Baker's; published by G. Schirmer.
Resonance in Speaking and Singing—Fillbrown; published by McMillan.
Expression in Singing—Kirkland; published by Badger, Boston.
Choral Technique and Interpretation—Coward; published by Novello.
The Lesson in Appreciation—Hayward; published by McMillan.

I think the above can be purchased inside \$10.00. With \$25.00 to spend it might be wise to put it into Grove's Dictionary. Then add Mrs. Freyberger's "Listening Lessons," Silver Burdett & Co.

CHAS. N. BOYD, Pittsburgh, Pa.

Enclosed please find some notes which I hope will be of some use to you. I am not sure about the prices of the books, especially as some of them are now raised, but I think the figures are safe. So far I have not been able to locate any pedagogical books that I would place ahead of these purely musical books mentioned.

If we saw an advertisement offering a lot of valuable musical information at a bargain price we should doubtless be tempted to invest. But since a list of essential books for music teachers is seldom so advertised, we seldom have to urge to look into such matters, and so our collections of books on music frequently lack distinction, to say the least. The books for the music supervisor's library should be carefully and systematically chosen. As a rule they should be acquired

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one at a time and thoroughly read before they are placed on the shelves. It does no good to buy a dozen books at a time, glance into each, and thereafter use them for purely ornamental purposes. And do not forget that the second or fifth reading of a good book brings out much that was overlooked at first perusal.

The first need for most of us is a dictionary of musical terms. Either Baker's (Schirmer, \$1.50) or Elson's (Ditson, \$1.50) is a good start. Then should be added a biographical dictionary, say Baltzell's (Ditson, \$1.50). (The new *Baker Biographical Dictionary*, (Schirmer, \$5.00) already overdue for publication, will be a mine of valuable information.) Then we will need a concise musical history, say Hamilton's *Outlines of Musical History* (Ditson, \$1.50) for foundation work in this subject. After this is properly assimilated such a work as Pratt's *History of Music*, (Schirmer, \$3.00) or Dickinson's *Study of the History of Music* (Scribner's, \$2.50) should be taken up. Ten dollars won't reach far these days, but it can be stretched to include the indispensable Parry *Evolution of the Art of Music* (Appleton, \$1.75), and Rupert Hughes' *Contemporary American Composers* (L. C. Page & Co., \$1.50). The latter is now eighteen years old and needs a deal of supplementing, but it is a good start. We should also remember Lavignac's *Music and Musicians* (Henry Holt & Co., \$1.75), which some folks declare the most valuable single book yet advanced on this subject.

With twenty-five dollars to invest, my first purchase would be a *Grove Dictionary of Music and Musicians*, (Macmillan, \$25.00, but Presser, \$15.00), for it is a library in itself. Then I should add the above list, for the sake of having an orderly arrangement of subjects, and certain new view-points.

Two books that would be very desirable, if good luck permitted their acquisition, are the Stanford-Forsyth *History of Music* (Macmillan, \$2.00) and Henry Coward's *Choral Technique and Interpretation* (H. W. Gray Co., N. Y., \$2.00). The first named could remodel the average dry-as-dust history class, and the second might remodel the average choral conductor.

Let us hope that these items will act as appetizers leading to a full meal of musical literature.

RALPH L. BALDWIN, Hartford, Conn.

The needs of the music supervisor are so varied that it is difficult to make out a list of books for a library that would be adequate especially within the price limits which you indicate. Consequently I have no great faith in the list that I am about to give you, that it is in any degree adequate or authoritative. I shall simply quote a list of books which I have found to be helpful to me.

History of Music, by Prof. Waldo S. Pratt, Schirmer, price \$3.00; Musical Education, Albert Lavignac, Appleton & Co.; Method of the Recitation, McMurry, Macmillan; Symphonies and Their Meaning, Goepp, Lippincott, price \$2.00 each for three volumes; Orchestra and Orchestral Music, Henderson, Scribner's, price \$1.25; Choirs and Choral Music, Mees, Scribner's, price \$1.25; What is Education, Moore, Ginn & Co.; Dictionary of Music, Grove, Macmillan, price used to be about \$20.00 for the four volumes; Music Teachers' National Association Proceedings, \$1.50 annually; Mezzotinti in Modern Music, Huneke, Scribner's, \$1.50; Orchestral Instruments and Their Use, Elson, Page & Co., price \$1.60; History of Music in the Western Church, Dickinson, Scribner's; Who's Who in Music, Current Literature Publishing Co.

LEO R. LEWIS, Tufts College, Mass.

I enclose something which may be of service as to books. Prices are so variable just now that I should not wish to try to give them.

I understand that I am trying to answer the question: "With \$10 or \$25 to

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spent, what books should one purchase, these books to be described as worthy of a place in every supervisor's library?"

Instead of answering specifically, I am taking for granted that every supervisor has some books, and would wish to have suggestions how to spend the respective amount for the purchase of additional books. Hence, I am undertaking to make a list of books, somewhat in the order of their importance, and not always specifying a single book on a given subject. I feel timid as to the specific suggestion of title, because in recent years I have not kept close track of publications in the various fields. And I may say, furthermore, that my recommendation to oncoming students is always that they buy chiefly reference-books.

A brief history of music, in which the space is occupied with facts rather than pictures,—like Bonavia-Hunt's or Kothe's.

A not-too-fussy dictionary of musical terms, 64-100 pp.

A modern dictionary of any language you speak or read, including the English Language.

A fairly compendious history of music, such as Pratt's or Dickinson's.

A biographical dictionary of music and musicians, like Baker's or Baltzell's.

A compendious work on many department of music, such as the "Book of Musical Knowledge," by Arthur Elson.

A book which will keep reminding one that music is worth while,—like Dickinson's "Education of a Music Lover."

Several volumes of essays on musical men and things, like those produced by Mason, Krehbiel, Henderson, or by the Englishman, Newman.

As general books, not primarily musical, Ploetz's "Epitome of Universal History," in the Tillinghast translation, the "Pettit Larousse Illustre" for those who read French, and those old-fashioned mines of information Brewer's "Reader's Handbook" and "Dictionary of Phrase and Fable" may be suggested.

Of course, if one already owns the five-volume Grove's "Dictionary of Music and Musicians" some of the above-named items would be superfluous. On the other hand, precisely because the Grove Dictionary is bulky, smaller works containing parts of what Grove contains are desirable.

But, after all, it is more important to suggest that books be used than that they be bought. Also, let it be observed that it is not only desirable to look things up, but also desirable that the search for single facts should suggest further search along lines which really interest the searches, rather than along lines which some "authority" suggests. In other words, the most important thing in the world for every individual is a steady curiosity which becomes an enlightened curiosity through that which it feeds upon.

WALDO S. PRATT, Hartford, Conn.

After the very great service that you did me regarding music festivities in connection with the cantonments, etc., it seems very ungracious not to respond at length and detail just as you suggest regarding books for supervisors. But I am so situated that I simply cannot elaborate much. All I can do is to set down some titles that immediately occurred to me as more or less desirable. And I cannot give prices. But possibly even this partial reply will be of some help.

Karl W. Gehrken: Music Notation and Terminology, 168 pp., 1914, A. S. Barnes Co., New York.

Theodore Baker: Dictionary of Musical Terms, 257 pp., 1906 (perhaps later), G. Schirmer, New York.

Clarence G. Hamilton: Outlines of Music History, 308 pp., 1913, Oliver Ditson Co., Boston.

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Edward Dickinson: Education of a Music Lover, 293 pp., Chas. Scribner's Sons, New York.

Henry Coward: Choral Technique and Interpretation, 333 pp., n. d., Novello & Co., London.

Or, if this is too advanced and elaborate, then possibly

L. C. Venables: The Choral Society, 178 pp., J. Curwen & Sons, London.

C. Hubert H. Parry: Evolution of the Art of Music. (I have the English edition; I think the American is published by Appleton, but cannot give details.)

WILL EARHART, Pittsburgh, Pa.

I suggest this as a list of books on music costing approximately ten dollars, and forming the nucleus of a musical library:

History of Music: Pratt.

Evolution of the Art of Music: Parry.

Orchestral Instruments and Their Uses: Elson.

Standard Symphonies, The: Upton.

Standard Symphonies and Their Meanings (two volumes): Goepp.

I believe as the foundation of a musical library beginning with a twenty-five dollar lot, I should recommend either Groves' Dictionary or as many volumes as possible of The Oxford History of Music.

These may not be the books that the music supervisor would care most to read, but a conscientious use of them would give the supervisor or anybody else interested in music more information and help, in my opinion, than an equal investment in other books.

I may state that all of these books except The Oxford History, and a great many others besides, are in all of our music libraries, and experience shows which are most valuable to our music students. The foregoing lists are based upon such experience.

ELSIE M. SHAW, St. Paul, Minn.

Suggestions for the beginnings of a Music-Library for a Supervisor of Music, cost not to exceed \$10.00:

Music and Musicians: Lavigne—H. Holt & Co., Publisher. Cost \$1.75.

Biographical Dictionary of Musicians: Theo. Baker—Schirmer, Publisher. Cost \$3.50.

Dictionary of Musical Terms: Stainer & Barrett—Ditson, Publisher. Cost \$3.00.

Essentials in Music History: Tapper & Goetschins.

The Child's Voice in Singing: F. E. Howard—Novello, Publisher. Cost 75 cents.

The Voice of the Boy: J. J. Dawson—E. L. Kellogg & Co., Publishers. Cost 50 cents.

A second list of books on Music for an initial investment of \$25.00:

Dictionary of Music and Musicians (Revised, 5 volumes): Sir George Grove—Presser, Publisher. Cost \$19.00.

Music Supervisor: Tapper. Cost 90 cents.

English Diction for Singers and Speakers: Russell.

National Music of America: L. C. Elson—Page & Co., Publishers. Cost \$1.50.

A Guide to Music: D. G. Mason—Doubleday, Page & Co., Publishers. Cost 65 cents.

Music makes Military Morale. Make it count in Civil Life.
JOIN THE CONFERENCE NOW.

FEES: For new members, \$2.50; for former members, \$1.50.
James J. McIlroy, Jr., 129 Woodlawn Ave., Mt. Oliver Station, Pittsburgh, Pa.

The Child Voice in Singing: F. E. Howard—Novello, Publisher. Cost 75 cents.

The Voice of the Boy: J. J. Dawson—E. L. Kellogg & Co., Publishers. Cost 50 cents.

Most of the books listed above I have had in my library for some time, and there may be books on the same subjects of more recent date that are better.

These books, however, I have found most useful in my work and I treasure all of them.

IRVING W. JONES, Madison, Wis.

I have not as yet formulated in my own mind just the most indispensable ten dollars worth of books that I would recommend to a supervisor. For the twenty-five dollar investment, I am inclined to advise Grove's dictionary. I do not feel that any twenty-five dollars worth of books will give as much available material as will Grove; although, of course, I realize that some of the practical things which supervisors will look for are not found therein. On the other hand, given adequate preparation supplemented by subscriptions to a couple of musical magazines, is not everything else found in Grove's that a supervisor most needs? There is history, biography, theory, and a good deal of comment on practical procedure—enough to furnish information and also no little inspiration. Of course, Groves is available in the larger public libraries, but not always in the smaller ones. There is one book, however, that in the list which you will probably have made, should find a place and that is "Coward's Choral Technic and Interpretation." Seems to me it is the best book upon conducting from the point of view of the needs of the average supervisor that is now available. All the others deal so much at length upon Symphonic and Operatic conducting they are quite impractical. Doubtless too, supervisors will find handy a manual of instrumentation. The Primer by Prout, published by the Oliver Ditson Company in the music students' library and selling for about one dollar, seems to me to be more practical than some of the other books by Elson and Mason which deal primarily with the instruments from the layman's point of view.

EDWIN N. C. BARNES, Providence, R. I.

I am not at all sure this is what you want. Perhaps I have gone into the matter too exhaustively. If so, use the blue pencil. I hope the material may be of service.

\$10.00 List.

Music Lovers' Cyclopedia: Hughes—Doubleday, Page & Co. Price \$1.62.

Evolution of the Art of Music: Parry—D. Appleton & Co. Price \$1.67.

The Music Supervisor: Tapper—Oliver Ditson Co. Price \$1.15.

Human Behavior: Colvin—MacMillan Co. Price \$1.00.

Educative Process: Bagley—MacMillan Co. Price \$1.25.

Music in the Public Schools: Earhart—Bureau of Education, Washington, D. C. Price 10 cents.

Music in Secondary Schools: McConathy and Earhart—Bureau of Education, Washington, D. C. Free.

In a Major Key: Giddings—School Department, Minneapolis. Price 25 cents.

Listening Lessons in Music: Fryberger—Silver, Burdett & Co. Price \$1.13.

First Year Harmony: Tapper—Schmidt. Price \$1.00.

Instruments of the Modern Symphony Orchestra: Johnstone—Fischer. Price 25 cents.

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School Music Magazines

School Music: Hayden—Hayden. Price 50 cents.

Music Supervisors' Journal: Dykema—Musical Supervisors' National Conference. Free.

Eastern School Music Herald: Barnes—Eastern Music Supervisors' Conference. Free.

\$25.00 List.

Proceedings of the Music Supervisors' National Conference for the years 1914, 1915, 1916, 1917 and 1918. Price \$7.50.

Masters of Music: Chopin—Dodd, Mead & Co. Price \$1.50.

Music Newspaper

Musical America (weekly): Freund—Musical America Co. Price \$3.00.

School Magazine

Journal of Education (weekly): Winship. Price \$3.00.

The fields covered by general education and the literature of music are so wide that a choice of books for foundational or supplementary reading is of necessity difficult.

On the other hand the literature of School Music Supervision is so meagre and so inadequate as to almost discourage the seeker after helpful books for a supervisor's library.

The profession of music supervision is very young and unfortunately many now in it are inadequately prepared both in foundational work, (general education and music fundamentals), and in professional and pedagogical training.

The accompanying lists are compiled in full recognition of that condition and are largely for use by such members of the profession, rather than for university trained supervisors, who have supplemented their academic courses by additional research in the fields of pedagogy and educational psychology.

For very obvious reasons, I doubt if there are any books more helpful to the supervisor than the volumes of proceedings of the Music Supervisors' National Conference from 1914 to the present.

Surely there is much in them that is both foundational and supplemental and any supervisor who does not own them and know their content can hardly claim that he is keeping abreast of the latest strides of his profession.

Comment.

Music Lover's Cyclopedia. Includes dictionary of musical terms, articles by leaders on harmony, composition, the orchestra, piano, organ and voice—biographies of musicians up to 1912, specially written sketches of great men in music, stories of the opera, etc. Handy in size and contains a wealth of every day material.

Evolution of the Art of Music. A small readable and authoritative volume, covering the origin, development and progress of music, with special attention to the growth and foundation of scales, folk-music and dances, the orchestra and opera.

The Music Supervisor. A delightful little book, full of kindly and practical advice and suggestions as to the supervisor's relation and attitude toward the children, the teacher and the community.

Human Behavior. A simple, direct and readable work on educational psychology by an expert psychologist and successful teacher. Full of invaluable suggestions in the language of the every day man. Prof. Colvin's work outside of Brown university (he is educational director of high schools for Rhode Island) calls him into close touch with the public schools.

Music is ancient in origin, noble in theme, universal in idiom, eternal in essence. Fight for it! Pay for it. JOIN THE CONFERENCE NOW.

Educative Process. A standard work on pedagogy which long ago proved its practical worth.

Music in the Public Schools. A general survey of grade and high school music by a School Music director of national reputation, made at the request of the U. S. commissioner of education. Treats of the relation of the supervisor to the community, of state school systems and of courses for supervisors.

Music in the Secondary Schools. An exhaustive and recent treatise by a professor of school music and a city supervisor, covering the entire field of music in the secondary schools.

In a Major Key. A little monograph by an unusually successful supervisor, relating to his own work, which will well repay reading.

Listening Lessons in Music. An admirable and intensely interesting work for training children in grades and high school, in the art of listening and the joys of appreciation, through the use of the talking machine. Suggests records, Victor, Columbia and Edison, and plans of presentation.

First Year Harmony. The supervisor is, of course, expected to be grounded in harmony. This little work is suggested because of its value, from a vocal standpoint in the High School. Simple, concise and comprehensive.

Instruments of the Modern Symphony Orchestra. Covers in essential detail, with half-tone illustrations, the instruments of the modern orchestra. Inexpensive enough to be placed in the hands of each member of a high school class. Unusually helpful.

Proceedings of the Music Supervisors' National Conference for the year 1914, 1915, 1916, 1917 and 1918. These volumes cover practically every phase of School Music. Exceedingly interesting reading and absolutely indispensable to the progressive music supervisor.

Masters of Music. Tells in a way most interesting to children, the stories of the great musicians. Important because of its peculiar appeal to the child.

School Music. A live well-edited School Music journal, publishing timely articles, school news and reports of conventions, etc.

Musical America. It may seem superfluous to suggest the above in the list, but unfortunately there are literally thousands of supervisors who do not keep in touch with the activities of the musical world.

Journal of Education. The most frequent criticism of the members of the music profession is "Musicians know only music." This is too often a just complaint. The progressive supervisor finds it necessary to keep in touch with the educational world of which he is a part.

Music Supervisors' Journal. The able official organ of the Music Supervisors' National Conference. Contains conference news, many articles on School Music and kindred subjects and papers given at conferences and conventions.

Eastern School Music Herald. Official organ of the Eastern Music Supervisors' Conference. A live School Music newspaper.

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